Eddie Cantor at Loew's, Toronto, is Playing to Capacity

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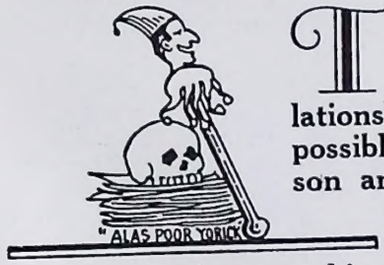
NATHANSON AND THE ROXY



THERE is something euphonious, which has no relationship to "phoney" in a possible tie-up of Nathanson and The Roxy. The two names linked sound a keynote of harmonious showmanship melody.

It was no surprise when Rothapfel resigned the management of Radio City. Such a colossal theatre is too big for the personality of one man, but is rather in need of a directorate of management.

Roxy's personality leaves an impression that Roxy is a lonehand shooter plus that ammunition auxiliary force, which he can select and convert into Roxy Entertainment.

Now we hear that N. L. Nathanson is likely to link up with the Roxy on Seventh Ave. It is reported that he, Blumenthal, with which name Nathanson has on several occasions been linked, and Halsey Stuart & Co., are after the Roxy.

The Roxy is now being operated under the supervision of Howard S. Cullman as receiver for the Fox Interests. It is reported that Rothapfel is not in the deal which is pending, a deal awaiting the signature of Nathanson, Blumenthal and Halsey-Stuart & Co.

If the deal goes through, and it has progressed to a point of only signatures being required, the Metro-Goldwyn-Mayer pictures will be presented at this theatre.

"DINNER AT EIGHT"

TWO weeks of packed business followed the engagement of "Dinner At Eight", at Loew's, Toronto, and your editor enjoyed seeing this superlative showmanship production again.

"Dinner At Eight" is certainly popular entertainment, which all classes can enjoy; and which has furnished a steady stream of conversation ever since its first release.

It is one of those sure-fire box-office stimulants which no exhibitor should omit playing, for it appears to your editor that the exhibitor who fails to play "Dinner At Eight" is not in Show Business.

NOW I'LL TELL ONE

THEY are talking about reductions in pictures as a necessity for 1934. By "they" we mean some of the Big Fellows; they cite that overproduction interferes with price values and quality. Now I'll tell one.

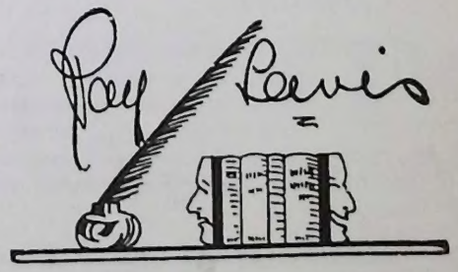
It is not reduction in production which will balance profits and losses, leaving a favorable trade balance for 1934, but the elimination of finance for cheap productions. Our definition for "cheap" does not intend to infer that this refers to pictures made with little investment. Our definition of "cheap" refers directly to that policy which provides for "weak sisters".

Imagine starting off intentionally with an idea of making a few good pictures to carry a program of "junk"! Poor business management and policy right from the beginning; and destructive to the producer, distributor, and exhibitor. Also a bad influence upon any director.

There is no excuse for a poor picture. A producer and director should know picture material, even if they cannot guess 100 times out of 100 the reaction of the public to such material.

Millions are spent to build up the trade value of a trademark, then why spend thousands on poor pictures to destroy this good-will?

Again we repeat, someone should be held responsible for the "weak sisters", which should remain still-born, canned eternally, and never exposed to the light of a public screen. If this means fewer pictures made, we are for this idea!



RAY PRESENTS

RAY LEWIS

THE Calgary Albertan recently published an interesting article on the effect of movies on native habits as discussed by the Mandates Commission of the League of Nations.

It was pointed out that the natives in mandated territories, and elsewhere are greatly attracted by cinematograph displays and that the latter have great influence.

If the cinema is used by those who understand the character of the natives, it was argued, this medium of service could be utilized along educative lines wielding a powerful influence for good. The reverse may be the result of a lack of discretion in the use of the cinema, in native territories, thereby constituting an international menace.

One member advocated an examination into, not only the use of the cinema, but radio, gramophone records, wireless, etc. A case was cited of a chief of a native tribe, close to Portuguese territory, who was induced to make a gramophone record for the purpose of inducing members of his tribe, who were in Portuguese territory, to leave it and go back to work in the neighboring country.

Another member of the League pointed out that the Cinematograph was of great importance in maintaing order, in the field of instruction and education.

At Dakar, it was reported that the exhibition of certain films had been followed by an epidemic in burglaries. Colonial officials and missionaries reported that the cinematograph often helped to increase crime among the natives, that such a reaction was greater among natives than among civilized races.

The problems raised by the use of film not only involved mandated territories, but concerned all colonies.

The Cinematograph Institute was studying the question, the International Colonial Institute was sufficiently aware of this film influence to publish one or two reports on the subject. A meeting of Colonial powers at Ostend in 1933 *had begun certain investigations.*

The conclusion of the Mandates Commission was a resolution which recommended to the council, that this body should make inquiries in view of the film's importance for education, and the moral welfare of the inhabitants of the mandated territories.

THE producers and distributors of films will first realize that the native markets of the world are vast, more colossal than any civilized markets could possibly be, first because of the populations of these markets; and secondly the native territories for Western entertainment and trade are practically virginal.

Today, all eyes are turned on the markets of the Orient, and those territories which might be termed native, because it is becoming very difficult to trade, since most nations are producing the necessities and luxuries of life within their own borders.

The inhabitants of native and Orient regions have not attained our standard of living, they eke out an existence, without what we term even the necessities of life. Modern appliances, inventions, conveniences, are unknown to them. If Trade follows the film, then the control of such a medium, in such territories, will be carefully watched, for trading countries must find new fields of trade under the present economic system.

It is a logical deduction to conclude that those nations which control colonies will endeavour to build up, or retain such trade as they have with such colonies, and will jealously guard any influence which will tend to give this trade to other nations.

This involves not only a film trade, which eventually will be enormous in these territories, but general trade.

PERHAPS your Observer has adopted a cynical, or skeptical philosophy in respect to the altruistic impulses of mankind, in concluding that this film interest is first actuated by a trade consideration.

When Mankind can trade in Wars, spread poison gas, invent infernal machinery, and utilize malignant germs to destroy each other for gold, for the benefit of War Profit, one should not be surprised at any propaganda created to make trade and money.

However, there is this consideration, which is gravely important, the whites, who rule in any native territory, do so because the natives are afraid of the white man's power. The native mind conceives the white man as a man of great cunning, of unlimited protective resources, or of divine origin, and affinity. The Motion Picture has the possibilities of revealing the white man to the native mind as a beggar and a thief, an adulterer, a drunkard, etc., etc.

That such characterizations are true to life may be no argument, if we take into consideration that all minds are not ready to receive the truth.

It is only fair to concede to the governing nations of colonies, or mandated territories, that no propaganda should invade such territories which might make it more difficult for the white man to govern such territories; and that the white men in control be not exposed to the dangers of native uprisings through foreign propaganda.

A very strict censorship in such territories

(Continued on page 6)

Einfeld of Warner Bros. Publicity, Ties Up with Coca Cola for Two Years, Million Dollar Advertising Campaign for Warner—First National Product

Show Business

"Stars on Stripes" as All-Color Shoot Subject

"Stars on Stripes", new Metro-Goldwyn-Mayer short subject, went into production last week on the coast.

It is a burlesque on "prison reform" and shows many comical scenes where inmates try hard to remain loyal and hard working prisoners in order that they will make the "honor roll" each week and thus be able to remain within the walls.

Pete Smith is to serve the humorous explanatory remarks in this new all-color film.

Universal to Film "The Human Side"

Universal purchased last week "The Human Side", the play by Christine Ames which was produced in Los Angeles. If offers to the author and the moving picture owner are accepted, Universal may make this picture in New York. Present plans call for "The Human Side" to go into production on February 5th and to be released by Universal in April.

Norman Houston has been signed by Trem Carr to write the screen play of E. Phillipps Oppenheim's story "Numbers of Monte Carlo". The picture is scheduled to go into production within the next two weeks at the Monogram Studios.

Houston, who is the son of Walter Houston, the actor, did the adaptation on Monogram's "Sixteen Fathoms Deep".

COMPLETE

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Marie Dressler Leads Money Makers in M.P. Herald Poll

For the second successive year, Marie Dressler, Metro-Goldwyn-Mayer star, has been ranked first among box office attractions in the Motion Picture Herald's annual poll. Twelve thousand theatre exhibitors took part in the poll in answer to the question: "Please list the 10 players whose pictures drew the greatest number of patrons to your theatre from September 1, 1932, to September 1, 1933."

Irene Dunne To Do "Age of Innocence"

RKO Radio Pictures announces that Irene Dunne will star in the Edith Wharton story, "Age of Innocence" instead of Katharine Hepburn, as originally scheduled.

Sarah Y. Mason and Victor Heerman are preparing the script and camera work is slated to begin some time in February. Pandro Berman and Kenneth Macgowan are listed as associate producers.

Helen Westley, director of the New York Theatre Guild, who is famous for the numerous unforgettable roles she created in Theatre Guild plays during the first fourteen years of its history, has been selected by Darryl F. Zanuck to play the role of Gudula Rothschild in the 20th Century Picture production "The House of Rothschild", starring George Arliss.

E. W. Hammons, President of Educational Pictures, announces the signing of Buster Keaton for Educational's Star Comedy Series.

Chic Sale Signed to do Two M-G-M Shorts

Chic Sale has been signed by Metro-Goldwyn-Mayer to do two short subjects.

The first, which started January 2, is a film version of the poem "Cowman's Loss" by the noted poet, E. A. Brininstool. The poem is to be enacted entirely by Sale and have explanatory scenes as the story progresses.

The second one is yet to be decided upon.

Jack Cummings is to direct as well as produce the picture.

Frank McHugh as Napoleon in Warner Bros. Comedy

Frank McHugh, popular Warner Bros. comedian, plays the role of Napoleon in "Not Tonight Josephine", a two-reel Vitaphone musical in Technicolor, currently on view at the New York Strand as an added attraction to the feature picture, "Lady Killer". Supporting McHugh in this musical burlesque of the Napoleonic era are Kitty Kelly, Robert Barrat, Florence Roberts and Clarence Nordstrom. Eddie Cline directed "Not Tonight Josephine", which will be released in Vitaphone's series of "Broadway Brevities".

"Without You" British Lion's Latest Production

"Without You" is the working title of the latest British Lion film which has just started in production at the Beaconsfield studios.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "Dinner At Eight", Metro-Goldwyn-Mayer production, with Marie Dressler, John Barrymore, Lionel Barrymore, Wallace Beery and Jean Harlow — Second week.

IMPERIAL—Manager Jack Arthur — Will Rogers and Zasu Pitts in "Mr. Skitch", Fox production.

TIVOLI—Manager Alfred Sedgwick — Re-release of "Disraeli" with George Arliss, Warner Bros. picture.

UPTOWN—Manager Tom Daley—Third week for Katharine Hepburn in "Little Women", RKO production.

SHEA'S—Manager Jerry Shea — "Bureau of Missing Persons", with Bette Davis, Lewis Stone and Pat O'Brien, produced by First National.

"Henry VIII" British Film Released in Canada by Regal Films, Selected Third in List of Ten Best Pictures, 1933

It's Pictures Like This One That Are Making British Films Popular in Canada!

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